WHAT A DRAMATIZATION OF THE PIT" WILL MEAN.

Another Chicago Novel That Would Make a Retter Play-"Resurrection" Dropped in Paris Already-Bernhardt Unapplauded A Birth in the Orchestra.

The news that Frank Norris's last novel. The Pit." is to be dramatized at Manager Brack's request will not be particularly ring for admirers of the dead writer's talents in any stage presentation of his havel it will be difficult to escape the flavor of melodrama. Curtis Jadwin is melodramatic in the book. What will be be before the footlights? Zola, who always hankered after the fleshpots of the theatre, does not dramatize very well, despite the successes of "Therese Raquin" "Prink." His figures nearly always pify the vices, or else certain moral nes, and in a stage play emerge as jolently melodramatic characters. Excess in description marred the later Zola, marred the later Norris. His men and women either were violently magni-fied or else melted in a profuse decoration. What can an adapter do with "The Pit."? There is not much that is dramatic, save the final scenes in the Board of Trade building and one or two episodes in brokers' offices. Zola's "Money," from which "The Pu" derives, has little to commend itself to the dramatist. There is the same conthe dramatist. There is the same con-sion of details, the same irresistible surge mobs and dim thunderous mutterings dread events. But how can this at-esphere be transferred? It cannot be; d the play will resolve itself into meloand the play will resolve itself into melo-dramatic situations with a love interest for a background. Sydney Rosenfeld, some years ago, wrote a play around a stock ticker, and Martha Morton, if we mistake not, introduced Wall Street in one of her pieces, with Mr. Crane as central

That other story of Chicago, with its truer, finer types, entitled "With the Procession." by H. B. Fuller, would lend itself much more readily to dramatic treatment etwithstanding it has no overwhelming netwithstanding it has no overwhelming catastrophe. There is humor, and there is humanity in its pages. Mr. Howells praised the book warmly on its appearance, and it must have struck the most superficial reader of "The Pit" and "With the Procession" that Frank Norris admired Mr. Fuller's work. The artist Corthell in "The Pit" is surely the ghost of Mr. Fuller's artist-hero.

What a Paris critic calls "the utterly disproportionate enthusiasm" over "Resurection" at the Odéon, has not given the play long life. It has been withdrawn from he repertory. Wealthy Russian noblemen. says the same critic, are the last men in Europe to sacrifice their all because of in Europe to sacrifice their all because of morbid pity for a streetwalker. The piece might have had a chance at the Nouveau Théatre, where sensational melodrama obtains, but it was out of place at the Odécn. So much for "the huge Parisian triumphs of Tolstoy's 'Resurrection.'" It is rather severe, after all, for a man of Tolstoy's genius and commanding place in literature to have his name linked with melodrame of the Ambigu variety.

Sarah Bernhardt is playing Hermione in "Andromaque." Her innovations in the customs of the theatre have not met with approval. She has suppressed free tickets, she discharged the claque. But her colleagues hired their own claqueurs. So the spectacle of Sarah alone not receiving applause has made the boulevards giggle.

It looks-or it sounds, to be precise as if "I'm a Jonah Man" would be the popuar lip-puckering tune this spring and summer. Bert Williams has added nineteen new verses, but the cry is still for more. The words and music of this comically serious song are by Alexander Rogers. "My Own United States" by Stanislaus Stange and Julian Edwards, so warmly applauded in "When Johnny Comes Marching Home," has also found public favor.

Beaucaire" was in progress a lady in the stalls most inconsiderately added to the birth rate—though the poor little visitor did not live. Mr. Lewis Waller was acting at the time. He was greatly embarrassed. Indiana papers please copy!

Forbes Robertson has made a hit as Dick Helder in Kipling's "The Light That Failed" at the Lyric. This is the novel which, declares Max Beerbohm, reveals Kipling as a sort of male Ouida. Just wait till Ruddy catches Max—he will *Thomas* 

The many friends of Francis Neilson, stage director of Covent Garden Opera. be pleased, though not surprised, to hear that this indefatigable young man has accepted the invitation of the Libera Association of the Newport (Shropshire) vision to contest the seat at the next Invision to contest the seat at the next general election. Neilson in Parliament may not be as successful as Neilson behind the scenes, but one thing is certain—when he speaks he will be heard. He has a voice that carries. Let us hope that it will carry his election. With his breezy, modern, liberal views Mr. Neilson proves that a course of United States does an Englishman a lot of good.

L'Arronge's latest volks-play "Sanitorium Siebenberg" met with great success at he Berliner Theatre, Berlin, the other day.

There is a Dickens "boom" on in England. What a pity! Dickens will be the sufferer.

Charlie" Lauri's death is mourned by the profession in England. He was an exceedingly clever pantominist, daredevil acrobat and a member of the celebrated Lauri family. His widow, Mile, Langetta, is also well known. Lauri's monkey-man Chadi in "The Sioux" was a remarkable bit of work. He also enacted a wolfhound in "Gelert" with signal success. He died of consumption.

It is good news, almost too good to be true, that Richard Mansfield will abandon Shakespears next season and return to his regular "character" parts. His Brutus is a "character" part, also!

Only twelve musical shows in the city Who dares to assert that New York is not musical? But if any one asks what has recome of the drams, we would be non-plussed for an answer. Better ask Hillary Bell-videre Bell, otherwise surnamed the Bellicose. His reply yould not make polite

Seriously, all our young actors and actresses are fast becoming indifferent vaudevillists. Even the they do not learn o sing properly, if they have natural acting as a fine art. Innee—there is no moral! If the public can stand it, so can the managers. We must.

When Beerbohm Tree was introduced to Gladsone the statesman seemed to be embarrassed as to the turn he conversation enuld take. Finally, and taturally, poliwas the subject pitched upon. Gladtone asked if actors were, ast rule, Liberal tone asked if actors were, as rule, Liberal Conservative, "Mostly Conservative," epiled Mr. Tree. "Dear md" exclaimed cladstone, "I wonder whether there are the exceptions to this rule? "I should exv." responded Mr. Tree, rather wickedly, "hat the scene shifters are Raticals to a man." Mr. Tree knew. They see also radical on this side of the water.

There are only three more performances

IN THE GLARE OF THE CALCIUM of "Mary of Magdala" at the Manhattan. Mrs. Fiske goes on tour next week and will not be seen in New York until next fall.

This is the dullest theatrical week of the season in the matter of novelties, though probably Holy Week will outstrip it in dulness. And the current attractions have never been so well attended.

VANISHING RELICS OF DALY'S. An Odd Collection Will Go Under the Hammer at Miss Rehan's Sale.

Ada Rehan has offered for sale at the Knickerbocker Auction Rooms the share of scenery, costumes and properties which she inherited from the estate of Augustin Daly, with whom she was for several seasons a partner in the management of New York and London theatres. Most of the souvenirs of the Daly régime now on view recall the Shakespearean produc-tions and the classical revivals, although there are occasional relics of the earlier and more frivolous days of "7-20-8" and "The Magistrate."

Miss Rehan has been anxious to return to the stage and appear in the Shakes-pearean rôles with which her fame was

pearean roles with which her fame was associated. But prevailing theatrical conditions made that impossible. So the costumes for "Much Ado About Nothing." "The School for Scandal." and "As You Like It" are to be sold, together with the furniture, draperies and bric-a-brac used in "A Country Girl," "The Taming of the Shrew" and "The Merchant of Venice."

Augustin Daly used to satisfy his tastes as a collector and manager simultaneously by ornamenting his stage with articles of genuine value. Thus it happens that the present exhibition is interesting in a way impossible to most theatrical junk. The furniture bears no resemblance to the ordinary stage furniture, and the varied sets shown are uncommonly handsome and familiar by sight to most frequenters of the theatre during the later years of Augustin Daly's career.

and taminar by sight to most frequenters of the theatre during the later years of Augustin Daly's career.

The most notable pieces are the large gilded Francis I. chairs, which were revealed first in the "Taming of the Shrew" and were seen in many of the late Shakespearean revivals. There are handsome sets of damask and tapestry of a value that is rarely seen in theatrical use.

None of the costumes for sale were worn by Miss Rehan, although there are complete sets for several plays. Clocks in ormulu and China lamps of Chinese and French manufacture, tapestries, old-fashioned glass and china, old pictures, cabinets and marble figures are among the output of the famous "property room" at Daly's Theatre in which were accumulated year after year articles of which even the manager kept no account. It was only after his death and the removal of all these objects that any clear conception of their extent was obtained.

of their extent was obtained.

Valuable among the lots to be sold are
the sedan chair in which Miss Rehan used
to appear in "The Country Girl," the Louis
XIV. Beauvais tepestry chairs used in

to appear in "The Country Girl," the Louis XIV. Beauvais tep stry chairs used in "The School for Scandal," the set of antique French bronzes, the old Italian harp and the sixteenth century Venetian lamp used in the same play, and the wonderful carved mahogany sideboard seen in "Much Ado About Nothing."

The bust of Miss Rehan made by Hartley is also in the collection. But personal souvenirs of the actress are rare. The most intimate of all these is a black lace wrap bearing the name of a Paris shop on the belt. It looks strangely out of place among the other objects. The sale is to begin on Monday next at 9 West Twenty-ninth street.

A PRINCESS IN BURLESQUE. Weber & Fields Travesty Mrs. Burnett's

Play With the Usual Result. Weber & Fields's new afterpiece bur lesque, called "The Big Little Princess," writ ten by Edgar Smith, with music by W. T. Francis, after they had watched Miss Millie James in Mrs. Burnett's play, "The Little Princess." saw its first production last night After it has been treated to the usual trimming and padding process in vogue with Weber & Fields, it will take its place

Erminagarter, who learned her lessons by proxy; Lew Fields was Specky, the scullery maid-whose place, Miss Pinchin explained was "in the scullery scrubbing skulls". Charles A. Bigelow was Miss Pinchin, with a song on the virtues of her establishment. John T. Kelly was Borrow, the ward man, and Mr. Carisford, the philan-

thropic retired housebreaker. thropic retired housebreaker.

Louise Allen took the part of Mrs. Pat Michael. a patron of the school. One of her children was Will Archer, who is hidden in the monkey's skin in the "Twirly-whirly" half of the show and whose amiable features were greeted by the audience enthusiastically. Miss Emily Francis, as Miss Familiar, the teacher at Miss Pinchin's, might have walked out of the cast of the original.

original.
Only two of the scenes of the original play are shown, the schoolroom and Sarah's garret. The incidents of the story of Sarah Crewe are followed as closely as necessary, and the final transformation scene shows a handsome stage setting for the final round up of Weberfields girls. the final round up of weberheids girls.
Unusual attention was paid by the audience to the staging of the piece, for this was under the personal direction of Joseph Weber, who had no part on the stage. It is the first effort of the sort the firm has made since Julian Mitchell left the house, and though it had the usual miner hitches. and, though it had the usual minor hitches of a first production, it ran smoothly enough.

Conried Opera Company Incorporated. ALBANY, Feb. 26.-The Conried Metro-politan Opera Company of New York city was incorporated to-day, with a capital of \$150,000. The directors are James H. Hide of Bay Shore, W. H. McIntyre, O. H. Kahn, Heinrich Conried, Henry Morgenthau, J. Henry Smith, Elliot Gregory, Clarence H. Mackay, Henry Rogers Winthrop, Wilfred B. Bremmer, Eugene Barrington, Bain-bridge Colby, John Quinn and Walter H. Merriam of New York city, and George J. Gould of Lakewood, N. J.

Theatre Ticket Grafter Thumped.

Many of the wise men who have charge of the theatre box offices have given up tickets recently to a smooth-tongued individual who said he was "of the profession," but who wasn't. He asked for tickets at the Herald Square last night and got licked. His false mustache fell off as the right hand of W. A. Reynolds, treasurer of the "Mr. Pickwick" company, landed.

Offered Clara Morris Nurse's Role. Liebler & Co. offered the rôle of the Nurse in their forthcoming all-star production of "Romeo and Juliet" to Clara Morris. The actress has been obliged to

It was said last night that Mary Anderson might come to this country and appear at the benefit to be given to Miss Morris. Another actress who may reappear on the stage at Miss Morris's benefit is Julia Arthur.

Atlantic City Hotel Sold.

ATLANTIC CITY, N. J., Feb. 26 .- The Hotel Islesworth, facing the ocean, containing 250 rooms, was sold to-day to Samuel C. Osborne and Oscar D. Painter of the Hotel Majestic by John C. Gossler, who pur-chased the hotel two years ago for \$285,000.

GEORG HENSCHEL'S REQUIEM

ITS FIRST PERFORMANCE AT THE METROPOLITAN.

A Work Written in Memory of the Composer's Departed Wife—The Music Filled With Great Seriousness and Written With Musicianly Skill.

At the Metropolitan Opera House last. night a concert was given in aid of the Ethical Culture School and District Nursing Department. The first part of the entertainment consisted of miscellaneous numbers performed by Walter Damrosch and his orchestra, Mme. Schumann-Heink, Mr. Van Rooy and Elsa Ruegger, the 'cellist. The second part was devoted to the first presentation in this city of Georg Henschel's "Requiem Mass," composed in memory of his wife. Lillian Henschel, long a singer favored by this and other publics The forces employed in the performance, besides the Damrosch orchestra, were Helen Henschel, soprano, daughter of the composer; Pauline Woltmann, contralto; Ellison van Hoose, tenor; Anton van Roov, bass; the Brooklyn Oratorio Society and a choir of boys. The composer conducted the work.

It is possible to approach the composition of a requiem mass in different ways, as, for example, the descriptive method employed by Berlioz, the vividly dramatic used by Verdi, or the sentiment al chosen by Mozart It is very easy to lose sight of the ecclesiastic elements in a requiem, and it is not easy to keep them continually before the mind and avoid tedium in writing for concert performance. A requiem is a sombre and darkly colored thing at the best, and the opportunities for making music attractive to a general audience are few

Mr. Henschel has endeavored to make his work entirely serious and has conceded little to the disinterested listener. He has poured into it a wealth of musical skill, a profound sense of the importance of his self-imposed task and an uncommon amount of respect for churchly tradition. True, the traditions are not always those of the Church to which the mass belongs yet there are places in which the hearer is reminded of the ecclesiastic style of the post-Palestrina school. The composer has sought to make most of his effects by means of carefully built-up harmonic sequences, by tone coloring in the most modern man-ner and by alternations of the solo voices,

singly and in combination, with the voices of the chorus.

The mass is interesting to a musical The mass is interesting to a musical hearer, but it is doubtless somewhat dry to the general listener. A good deal of it sounds labored and is plainly the result of careful thought rather than of spontaneous invention. Yet there are moments of real beauty. The "Hostias," for instance, set for the voices of boys and men a capella with instrumental interludes, is very effective. The "Libera" has strength, and some of the other parts are richly tinted. But the performance of last night was not such as to give a satisfactory impression of the work, and judicial opinion ought to be deferred till the mass is heard to better advantage.

MISS COLDEN TRACY SINGS. A Peculiar Matinee Concert at Mendelssohn Hall.

A concert which aroused speculation of the most interesting nature took place yesterday afternoon at Mendelssohn Hall. The purpose of the entertainment was the exhibition of the vocal qualifications of Miss Colden Tracy. She had the valuable assistance of Charles Gilibert, of the opera. and Reinhold Hermann as accompanist. Miss Tracy sang songs by Bemberg, Hahn Tschaikowsky. Brahms, Schubert, Shu-mann, Mendelssohn and Hermann. Mr.

ought to be spoken, and this is the place for them. To endeavor to force upon the attention of the general public such imperfect singing as that of Miss Tracywho is not wholly without merit-is a piece of presumptuous arrogance. It is stated on the best of authority that this young woman has the approval of two gentlemen whose positions in the operatic world are beyond all question. Those two gentlemen ought to be ashamed of themselves.

Miss Tracy's method is radically bad and Miss Tracy's method is radically bad and it results in the production of tones absolutely without color or good quality. Furthermore, she is deficient in musical hearing and cannot find the pitch with readiness. Yet she phrases admirably and shows in her nuancing that she has studied style. Undoubtedly she is the victim of foolish or false friends. No one has told her the truth, and she deserves sympathy rather than condemnation. But those who have lent the weight of their artistic and social standing to the delusion of this well-meaning young woman deserve the sever-

meaning young woman deserve the sever-est censure. They have done a mighty small thing.

Mr. Gilibert's contributions to the enter-tainment were most delightful. He is an artist of rare culture and of most gracious

PIKE'S OPERA HOUSE BURNED. \$1,500,000 Fire in Cincinnati-Henrietta

Crosman's Loss. CINCINNATI, Ohio, Feb. 26 .- The historic Pike Opera House and the business block of which it was the centre were burned early this morning. The loss will be \$1,500,000.

The fire began about 2 o'clock this morning. From the front of the Pike building in the centre and directly over the theatre entrance the flames spread south, east and west. At 6 o'clock the fire had worked south to Baker alley and across this narrow and the American Book Company. West-ward it spread successively to the and the American Book Company. Westward it spread successively to the Strauss eigar store, White's restaurant, the United States Express Company and then to the Seasongood Building, at Fourth and Vine streets. East the flames swept through the quarters of Joffee, the Pike Opera House, the Adams Express Company, Martin's restaurant, Empson's confectionery, and then into the big building of the Robert Clarke Company, dealers in books, everywhere leaving almost total loss in their wake.

The loss of the American Book Company alone will reach \$300,000.

The loss of the American Book Company alone will reach \$300,000.

Henrietta Crosman, in "The Sword of the King, "was filling an engagement at the Pike theatre. The costumes and scenery of the company were lost. The Pike was to be one of the theatres in the anti-trust circuit. Mrs. Fiske was to fill a two weeks' egagement there beginning next Monday.

In all, there were about 125 tenants in the buildings burned. Twenty-five of the busiest law firms of the city were in the Pike.

Maurice Campbell, Miss Crosman's manager, said yesterday:
"Miss Crosman will reopen next Monday night at Muncie, Ind., in "Madeline." The company is booked to open a week from Monday night at the Grand Opera House Fire Damages R. E. Annin's Home.

South Orange, N. J., Feb. 26.—Fire caused damages to-night of about \$3,000 to the handsome home of Robert E. Annin, a member of the New York Produce Exchange. Mr. and Mrs. Annin were in Brooklyn when the fire broke out.

Monday night at the Grand Opera House in Chicago, and we will be ready by that time. The most serious loss is Miss Crosman's personal effects and costumes, besides jewels, daggers, swords and other properties. Many of these had belonged to famous players. The destruction of the Pike Opera House will probably mean the erection of another first-class theatre to take its place in Cincinnati.

LIVE TOPICS ABOUT TOWN.

A swarthy vender of mechanical toys stood on a Broadway corner just south of Union Square. His wares were spread over several square feet of sidewalk and all the time he was chanting in a shrill monotone:

"Buy-a da toy, da fine toy for da leetle cheeldern."

Three little girls came skipping and dancing down the street. They discovered the wonders displayed on the sidewalk with cries of delight and formed a ring round the vender, chatting and laughing like magpies at the antics performed by his

toys.

At first the man only scowled at them. Then he shook his fist and shrieked angrily:

"Go 'vay! I don't vant you—go 'vay, you leetle beasts."

The children stared at him for a moment and then fled. And the vender resumed his monotonous call for customers:

"Buy-a da toy, da fine toy for leetle cheeldern."

A white-haired woman handsomely

dressed in black and wearing costly sables walked yesterday morning through the crowd on that part of Broadway given over to the theatrical exchanges. With her was a companion or maid who guided her through the groups gathered on the sidewalk. A veil half covered the woman's

face and made it more than ever difficult to recognize her. But few among those who passed saw in the feeble woman an actress who only a few years ago held a place at the head of her profession. Her appearance of age to-day is attributable rather to the strain of a long professional career than to her years. She is eminent and therefore no longer young, although she is not nearly so old as she looks. She retired from active work in her profession when at the height of her career and there seems little profability that she will ever

when at the height of her career and there seems little probability that she will ever return to the stage.

It is difficult now in view of her appearance to realize that when she ceased to act, she had not even abandoned youthful parts, but continued to make her greatest successes in girlish roles.

They were talking about the greatest bore in the club and the man who had just returned from Europe, overhearing them "And how is Smith these days?"

"And how is Smith these days."
"Oh, just the same as ever," was the inswer. "He hasn't changed a particle."
"Really," responded the other with feeling. "Now, I'm terribly sorry to hear answer.

Bridge whist, in spite of all the talk to the contrary, is as much played to-day as it ever was. It seems to have become a habit and attracts no attention for that reason. Two years ago it was unusual to see the Two years ago it was unusual to see the tables brought out after every dinner and in every afternoon. Then the game was a novelty. Now this same adjunct to so many dinners passes almost without the notice of any but the unfortunate guests who do not happen to play the game. It is fortunate for them nowadays if they are invited to dinners at all. They are then tolerated so long as they remain inconspicuously in a corner and do not divert spicuously in a corner and do not divert the attention of the players from the game. But they are most appreciated when they go home and leave the rooms to the undisputed use of the players.

Count Robert de Montesquiou : series of lectures in this city seem to have turned out successfully in a financial sense, for one of the most powerful theatrical firms in the country has offered to take the titled poet on a lecturing tour to the principal cities. The Count consulted with his manager when this proposition was received and decided not to accept it because the scheme was too far outside the original plan of his visit. But the anxiety to en-gage him was gratifying to him as an evi-dence of the result of the experiment.

with the other skits of a similar character which they have produced, and run the usual length of time.

Miss Fay Templeton mimicked Miss James, taking the part of Sarah Crude, the daughter of the police captain. She was good, as always, and sang a coon song, also as always. Pete Dailey was Rottie, the good-natured pupil, Willie Collier was Erminagarter, who learned her lessons by next to the popular contraits who had just begun to sing. Before she had finished the first verse, the guest of honor arose, walked to his hostess, said good

night and prepared to leave.

"But you won't go now in the midst of her song," said the hostess. "It is an 'Ave Maria." It would embarrass her terribly." her song," said the hostess. "It is an 'Ave Maria.' It would embarrass her terribly."

By this time all eyes were turned on the painter, but he seemed quite indifferent.

"She may call it an 'Ave Maria,' "he said.
"I should say it was a battle song."

With that comment the painter left the house. He has not been allowed to enter

In one respect the new cars on the elevated road have been a boon to the trainmen. Now they can carry a lunch with them, safely stow it away and eat it with a certain amount of privacy in the two-seat compartments at the end of the cars. Undemeath the seats in the compartments is a box-like arrangement. In this the trainmen carry bottled coffee or milk and a sandwich or two. The other night on a Sixth avenue train a conductor took advantage of the let-up after the theatre vantage of the let-up after the theatre crowd had disembarked to take out a sandwich and a bottle of coffee. Suddenly the car filled up again leaving only two seats in the car vacant. The vacant seats were in the compartment and on them rested the conductor's half-eaten sandwich and coffee bottle. Two men passengers got aboard and the conductor made haste to remove his luncheon, so that the men could have the seats. But they refused to sit down. Not until he had finished did they consent to take the seats.

"The newspaper reports that a captain who is in trouble with the District Attorney's office has 'squealed' or will soon do so recalls to me a similar situation a year ago," said a police official in high place yesterday. "A captain who had been in charge of a notorious precinct was on trial and apparently in danger of going to jail. It wasn't long before it flashed through the department that he was going to tell all he knew. The rumor had this effect: An inspector took a three days' vacation and during that time he and the captain, the man said to be at the head of the system, a wardman, who no longer wears a uniform and is likely to spend a few years in jail, and a Tenderloin collector, had a conference every day in a Broadway shop. It was said that great inducements and a conterence every day in a Broadway shop. It was said that great inducements were offered to the captain not to squeal. Whether that was so or not, he didn't tell anything. He was about the same calibre of man as the fellow who is said to be going to squeal this time and, knowing the two men, I feel pretty confident that the man holding the centre of the floor will

OLD PILLARS COME DOWN. Not So Old as the Hall of Records, but Older

Than This Tin Relic. Workmen began yesterday to take down the twelve marble piliars of the old Hall of Records. Two of the rear columns came down

yesterday, section by section, each piece

weighing from three to six tons. For the the present they are being stored in City Hall Park. They are old, but not really so old as the rest of the building was.

A workman's pick loosened in the nearly yesterday a tin dish which the janitor of the old hall had used for frying potatoes in the furnace. It was immediately hailed as the dish that Ethan Allen ate his dungeon meals out of.

FEARS A FRANCHISE TRUST.

JOHN DEWITT WARNER CONFIDES IN MUNICIPAL SHARPS.

It Will Be Either Municipal Ownership or a Coterie of Financiers Will Control Public Services Soon He Says-T. A. Fulton Finds City Employees Lazy.

The National Convention on Municipal Ownership and Public Franchises at its second day's session in the Reform Club yesterday dealt with the ownership of gas' and electric-lighting plants, telephones and water supply. The discussion gave Secretary Thomas A. Fulton of the Citizens' Union the opportunity to say that employees in the city departments do not spend enough hours at work. John De-Witt Warner expressed the opinion that sooner or later all the franchises in this city will be controlled either by the municipality or by a "coterie of capitalists."

Papers on municipal ownership of gas and electric-lighting plants brought out several differences of opinion. Lieut. J. B. Cahoon said that ownership by the cities would remove the incentive toward cheaper production and the accompanying owering of cost to consumers.

"Only the demands of private companies." he said, "can force manufacturers to provide improved apparatus, and I will say frankly that a municipal plant cannot furnish light at so low a price as a private company can."

Victor Rosewater of Omaha, on the other hand, sent a paper declaring that politics can be kept out of the management of an industry by a city through citil service requirements, and Frederick F. Ingraham, Commissioner of Electric Lighting in Detroit, told of the financial success of Detroit, told of the financial success of municipal ownership of the lighting plant in that city. He said that the plant will have paid for itself three years from now, after being in existence since 1895.

According to Henry L. Doherty, who gave the gas companies' side of the controversy, the profits made by municipal plants really come from an increase in taxation. It has been found, he said, that commercial consumers were charged at such high rates that the city can light the streets with the profits

commercial consumers were charged at such high rates that the city can light the streets with the profits. At the afternoon session U. N. Bethell presented statistics showing that in Europe, where the cities own the telephones, the service is much poorer than in New York and the cost to the subscribers much higher. Prof. Frank Parsons of the Boston Law School said he was in favor of municipal ownership of telephones, but it would not be a good thing in every case.

"I would not urge it for Philadelphia," said he, "until that city learns how to control her own government. Even her water supply is mucdy from her dirty politics."

Col. Robert Grier Monroe, Commissioner of Water Supply, said that few persons here want a private company to control the water supply of New York. In discussing this, Secretary Fulton of the Citizens Union said in part.

I find that a very large proportion of the employees of the city work from 33 to 40 hours a week, not deducting holidays and summer vacations. Thousands of our employees actually average about twenty-five hours a week the year round, deducting holidays, and give very inferior service at that The present city government very rightly stands for the eight-hour day, but I would respectfully point out that eight does not mean seven or six or five, any more than it means nine or ten. The heads of departments work hard and many hours, but too little of their time is spent in seeing that other people work. We are spending more money than ever, and with proper supervision the government ought to be run at 75 per cent of the present outlay. I, of course, except the three large departments—Schools, Police and Street Cleaning. If any meroantile establishment in this city were run in the same measure as most of our city departments it would be bankrupt in a twelvementh.

John DeWitt Warner talked of franchises. After telling how the street rallroads have

John DeWitt Warner talked of franchises After telling how the street railroads have been consolidating of late years, he said:

GRAND JURY FOR JEROME BILL Opening Saloons on Sunday—Magistrate

Breen Backs Low. The General Sessions Grand jury made presentment yesterday in favor of District Attorney Jerome's Sunday opening bill. The presentment says:

The present nent says:

Our experience as Grand Jurors and our observation as citizens have satisfied us that the provisions of the present Liquor Tax law in regard to the sale of liquors on Sunday have produced in this city conditions that are no longer tolerable.

It has fostered intemperance rather than promoted temperance. It has, in its development of the so-called Raines law hotels practically created and scattered throughout our city, a form of disorderly house more pernicious than we ever before had.

It has encouraged bribery and perjury on the part of the police and the liquor dealers, and is one of the chief causes of that system of blackmail which has disgraced and debanced our police force.

The law is now widely violated on every Sunday, and seemingly without any disapprobation from the citizens of this city. We believe that such a law cannot in such a city as New York be permanently enforced, and that its existence unenforced works great evil in cultivating a lack of respect for all law.

They believe that the Jerome bill permit-

They believe that the Jerome bill permit

They believe that the serome bill permitting salcons to sell between 1 o'clock and 11 o'clock on Sunday would be "permanentiy entorced and willingly obeyed."

Magistrate Breen wrote to the District Attorney yesterday, saying: DEAR SIR: In some of to-day's papers you are quoted as saving before a committee of the State Senate:

DEAR SIR: In some of to-day's papers you are quoted as saving before a committee of the State Senate:

Only yesterday we were again humiliated to hear a police diagnistrate berating a public officer for doing his duty and using the non-judicial opinion of the Mayor to justly his act.

This statement could have referred only to the case of Francesco Garribini, who was arrested list Sunday on a charge of violating the Liquor Tax law, and whom I discharged on Monday upon the following statement of theofficer who made the arrest. The barroom proper was fully exposed to view from the street, the doors of which, front and rear, were closed: the officer in citizen's dress entered a back room and found a few men sitting on chairs; on a table were two glasses half filled with beer, which, however, the officer did not taste; he saw no liquor traffic there was no disturbance, unseemly noise or conduct whatever.

After I had dealt with the case I expressed the opinion that arrests of this character were unjustifiable and oppressive, in that they were unnecessary, keeping in mind that the real object of the law was to secure a quiet Sunday. In expressing this view I was glad to be able to quote the sensible and practical utterances of Mayor Low in his statement issued to the public last August, in which he declares that "The police have no power to investigate back rooms and should not do any detective work against saloons that they cannot do in full uniform." and to emphasize his meaning still further he says. The police are not bound, and neither will they be expected, ordinarily, in the enforcement of this law and others like it, to go beyond what they can accomplish in full uniform."

natorm.

It will be observed that the Mayor, different from some other officials, expresses the same views on the excise question after his election; that he expressed before his election; that his policy is steady and not whimsical, and that while it is not spectacular, it is sincere. Speaking of humiliation, well, there are others. Very truly yours.

"The letter answers itself," was Mr. Jerome's comment.

Jerome's comment. LANSFORD, Pa. Feb. 26 .- While returning to his home in this place last night after spending a few hours with a friend who Yubich, a wealthy contrasts miner, was assaulted by two men, and so badly injured that he died a few hours afterward. Two foreigners have been arrested charged with his murder.

\$500,000 HEWITT MEMORIAL.

Andrew Carnegle, J. P. Morgan and W. E. Dodge Give \$100,000 for Cooper Union. Mayor Low announced yesterday that he had received contributions to the amount of \$100,000 toward a \$500,000 endowment fund for the Cooper Institute it is proposed to raise to perpetuate the memory of the late Abram S. Hewitt. The first contributors to the Abram S. Hewitt Endowment Fund, as it will be known, are Andrew Carnegie, who has subscribed \$50,000, and J. Pierpont Morgan and William E. Dodge, who will

each give \$25,000. Mayor Low said that at a meeting held in his office on Feb. 18 a committee was appointed to secure the money. This committee consists of William E. Dodge, Andrew Carnegie, J. Pierpont Morgan, Morris K. Jesup, R. Fulton Cutting, Jacob H. Schiff, R. T. Wilson, John E. Parsons, William C. Whitney, D. Ogden Mills, Wheeler H. Peck-ham and Charles A. Schieren. Mr. Dodge is chairman of the committee and Mr. Morgan

The committee has asked the Mayor to call a public meeting to be held at the City Hall to further the project planned for memorializing "the long-continued and unselfish devotion to the interests of the city of New York shown by the late Abram S. Hewitt."

KILLED HIS BABY AND HIMSELF. Suicide, Demented, Found Opportunity

for Deed in Wife's Absence. Gottfried Flaxenberg, a sugar house laborer, 40 years old, who lived with his

Gottfried Flaxenberg, a sugar house laborer, 40 years old, who lived with his wife and two children, William and Frederick, 8 and 2½ years old, in four nicely furnished rooms on the third floor of a dwelling at 137 Havemeyer street, Williamsburg, yesterday shot and killed his youngest son and then committed suicide by cutting his throat with a razor.

About a year ago Flaxenberg showed symptoms of a deranged mind. To Dr. Ferdinand Siegel, who examined him, Flaxenberg said that he was being persecuted and that he proposed to shoot the persons who were doing it. Soon afterward Flaxenberg seemed to improve, but recently he again began to act queerly. He did not go to work yesterday morning. Mrs. Flaxenberg seemed to improve, be school and then went out, leaving the youngest child with his father.

When Mrs. Flaxenberg returned the doors to her rooms were locked. She notified the police and Detectives Owens and Reynolds came and kicked in the kitchen door. In a bedroom adjoining the kitchen lay Flaxenberg with his throat cut and beside him was his child with a bullet wound in the right temple. Both were dead.

AMUSEMENTS. Splendid Entertainment at PROCTOR'S To-night. Res. 75c.
Reserved Every Aft. & Eve. Pull Orch.
23d St. Continuous Vaudeville. Johnstone
Entert & Co., Rossow Midgets. Juggling Johnsons. Little Elsie & others. 5th Av. { Why Smith Left Home. Minnie Seligman. Wm. Bramwell. Florence Reed, All Stock Favorites, Vaudeville. } 58th St. { Midgley & Carilisie. Chas. Case. Frederick Bros. & Burns, and others. 125th St. | HEARTS ARE TRUMPS, Adelaide Kelm, Jas. E. Wilson, BEST STOCK COMPANIES IN AMERICA.

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Mat. Sat. at 2:30.
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Journet. Conductor, Flon.
Sat. Evg., Feb. 28, at 7:30—Der Ring des Nibolungen. Special Frices. GOETTERDAEMMERI'NG
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CONCERT. Sembrich (her last appearance this season at these concerts). Bridewell, Dani, Scotti.
Entire Opera Orchestra. Conductor, Hertz.
Mon. Evg., Mar. 2, at 8—Double Bill—II. BAR
BIERE DI SIVIGLIA (begin with Act II.). Sembrich: Salignac, Campanani. Ed. de Reszke, Gilibert.
Conductor, Mancinelli. Followed by PAGLIACCI.
Scheff, Alvarez, Scotti, Reiss. Conductor, Flon.
Wed. Evg., Mar. 4, at 8—ERO F LEANDRO.
Gadski, Schumann Beink, De Marchi, Ed. de Reszke.
Conducted by the compower, Mancinelli.
Fri. Evg., Mar. 6, at 8 II. Flat TO MAGICO
Cfine Magic Fluie, Sembrich, Homer, Sevgard.
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